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KUAN YIN, SUNG DYNASTY
IN THE EXHIBITION OF EARLY CHINESE POTTERY

RECENT ACCESSIONS AND NOTES

EXHIBITION OF EARLY CHINESE POTTERY AND SCULPTURE.—This exhibition, which was opened to the public on Tuesday, March 7, proves a great attraction for those interested in Chinese ceramics and has the hoped-for result of attracting many who come to study the rare pieces, catalogue in hand. The exhibition provides a unique chance for those who, not content with a short visit to our well-known collectors, wish to study the beautiful specimens at their leisure and especially for those interested in this particular branch of art who have not been able to test the knowledge acquired from books with the actual objects, because they are not to be found in our museums.

A MARBLE BY PAUL MANSHIP.—The marble, half-length figure of a baby, in high relief, recently shown in an exhibition of the work of Paul Manship, where it attracted much favorable attention, has been presented to the Museum by Mrs.

Edward F. Dwight, and is reproduced on page 95.

THE ARMOR GALLERIES.—Among recent changes in the Riggs armor gallery we note the introduction of several explanatory labels similar to the one which describes the evolution of helmets. One of them deals with European halberds and explains graphically the origin of many forms from the three or four common agricultural implements of the twelfth century. Another label deals with the history of spurs, still another describes the evolution of swords, tracing step by step the origin of the complicated hilts of the sixteenth and seventeenth century from the simple cross-shaped hilt of early times. A final label of this kind, and most instructive, shows the stages through which a helmet passes in the process of its making. It includes many photographs taken during the time when M. Tachaux was preparing the helmet, which, made after a drawing of the period, is now shown

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with one of the Chesterfield suits of armor.

In the corner gallery, H. 7, where portraits of chevaliers in full panoply are shown, four new pictures have been placed on view. Three of them are full length, of personages, in beautiful armor, especially valuable in showing contemporary details of trappings. One of these represents Cosimo II de' Medici and is believed to be the complete portrait painted by Sustermans in 1620 from which the bust portrait now in the Villa Corsini in Rome has been taken. This portrait is mentioned since it shows a beautiful burbanet which is almost exactly the same as the one exhibited in a neighboring case in Gallery H. 8. So close is the resemblance, indeed, that we may well believe that it is the very object in question, the slight variations being due only to changes which a painter might introduce in finishing a work when the model was not at hand.

CHANGES IN THE PAINTINGS GALLERIES.—Owing to the installation of the Colonna Raphael in the Marquand Gallery, two paintings by Guardi, *The Rialto* and the *Fête on the Grand Canal, Venice*, have been removed to Gallery 29, and *A Young Painter by Rembrandt*, lent by J. Pierpont Morgan, has been transferred to Gallery 26, where most of the Dutch paintings are hung.

The four panels by Benozzo Gozzoli have a permanent place in Gallery 33, *Sargent's Tyrolese Interior* is in Gallery 14, a gallery devoted to American paintings purchased out of the Hearn Fund, and the Copley recently purchased, a *Portrait of Mrs. Jerathmel Bowers*, finds its place among the other examples of early American portraiture in Gallery 12.

THE THIRD EGYPTIAN ROOM.—For about two months, during the rearrangement of the collection, the Third Egyptian Room will be closed. This room contains a part of the Old Kingdom material, dating from 3000 to 2500 B. C.

LIBRARY FILE OF PAINTINGS SOLD.—Records of paintings sold at auction in

New York City from 1897 to 1915 inclusive are now on file in the Museum Library. Each picture has a separate card giving the name of the artist, the title of the picture, its size, the sale in which it appeared, the catalogue number, the price, and, in the majority of cases, the name of the buyer. During the early years only pictures bringing \$100 and over were recorded, but since 1907 all sold for \$50 and over have been included.

The cards are filed alphabetically under the names of artists. It is therefore possible to ascertain in a moment how the prices of works by any artist have averaged over a period of years. These records have been given to the Museum by the editor of the *American Art Annual*, Miss Florence N. Levy, and will be added to from year to year.

LECTURES.—Attention is called to the lectures to be delivered during the spring months.

Two lectures for the blind, to be given in the Class Room on Saturday evenings in April at 8 o'clock as follows:

- April 15. *Life in Colonial Days*
by Miss Winifred E. Howe.
April 29. *The History and Development of the Piano*
by Miss Frances Morris.

The lectures will be illustrated by objects from the Museum collections which may be handled.

A supplementary lecture for salespeople, buyers, and designers on Saturday evening, April 22, at 8 o'clock, in the Lecture Hall, on *Jewelry and Silversmithing*, by Charles R. Ashbee. Though especially adapted to the needs of salespeople, this lecture will be open to all without tickets.

An additional story-telling hour for the Children of Members in the Lecture Hall on Wednesday afternoon, May 3, at 4:15 o'clock. Stories will be told by Miss Marie L. Shedlock.

A lecture for deaf children who are able to read the lips, on Wednesday afternoon, May 17, at 2 o'clock in the Class Room, on *Barye, the Sculptor of Animals*, by Miss Jane B. Walker. This lecture, which

follows two for adults given with eminent success by Miss Walker, is the first attempt made by the Museum to initiate a group of deaf children into the delights of museum study. It is hoped, therefore, that this first talk will meet with such a hearty response on the part of those for whom it has been arranged, that it may lead to other talks in the future.

o'clock, Mr. Arthur W. Dow, head of the Department of Fine Arts of Teachers College, will give a talk in connection with this exhibition to which all interested are cordially invited.

April 17-30. Sketches made in the Museum by a class from the School of Fine Arts, Crafts, and Decorative Design, Boston, Miss Katherine B. Child, director.



FIGURE OF A BABY, MARBLE
BY PAUL MANSHIP

CLASS ROOM EXHIBITIONS.—In continuation of the plan of exhibiting at the Museum work done by groups of students in the Museum, two interesting collections of such work will be shown during the month of April in Class Room B.

April 3-15. Drawings made in the Museum by a class in design from Teachers College, Miss Grace A. Cornell, instructor. On Friday afternoon, April 7, at 4:15

NEW CATALOGUES.—The Catalogue of the Exhibition of Early Chinese Pottery and Sculpture is on sale at the Museum, and will be sent to those desiring it on application to the Secretary. The volume is a large octavo of xxvi—139 pages, with 142 pages of 343 illustrations in the half-tone process, every item being reproduced. The regular edition on machine made paper is sold at 50 cents, to which amount should

be added 6 cents for postage, when ordered by mail. A limited number of copies on Arches handmade paper are for sale at \$5.00 a copy.

A second edition of the Catalogue of Paintings has just been issued, containing xiii—356 pages, and 32 halftone illustrations, and embracing all of the additions to the collection of pictures since 1914, including those in the Altman and Jesup collections. In all, descriptions of 180 pictures have been added. The price of this volume is 25 cents.

It should be noted that the paintings in the Altman Collection are listed, also, in the special Handbook to the Altman galleries; and that a separate list of the paintings lent by J. Pierpont Morgan, and now shown in Galleries H 15–17 and 23, will be found in a pamphlet originally published as a supplement to the BULLETIN, and now reprinted in pamphlet form.

THE ANNUAL REPORT.—The forty-sixth report of the Trustees, which in an abridged form was printed in the last number of the BULLETIN, will be issued in the early part of this month. The volume embraces lists of Trustees, Officers, and Staff, the Trustees' report to the Corporation on the work of the Museum during the year 1915, lists of accessions by bequest, gift, and purchase, the Treasurer's report, and the list of members in all classes. It will be sent to all members, and to the regular mailing list of the Museum. Application for copies may be sent to the Secretary.

THE LAZARUS SCHOLARSHIP.—As a memorial to Jacob H. Lazarus, the American painter, in the year 1892 there was presented to The Metropolitan Museum of Art by Mrs. Amelia B. Lazarus and Miss Amelia Lazarus a fund amounting to twenty-four thousand dollars to found a scholarship, for unmarried American citizens, for the study of mural painting. The income to be thus applied is one thousand dollars per annum for three years, payable in quarterly instalments, each in advance, by the Treasurer of the Museum, over and above the traveling expenses to and from Rome, which are also paid from the Fund.

Founded originally in connection with the Museum's School of Art, the scholarship after the discontinuance of that school was generously administered by a committee of artists in coöperation with the Trustees of the Museum. In 1911 arrangements were made with the American Academy in Rome which allowed the Lazarus Scholar to share in the privileges of the Academy during the term of his study in that city; and in 1913 an agreement was entered into between the Museum and the Academy whereby the examinations for the scholarship will hereafter be conducted by the Academy, and the Museum scholar will have the standing of a Fellow in that institution.

The past recipients of the scholarship, all of whom have been made Fellows of the Academy, are:

1896. George W. Breck, born in Washington, D. C.; studied at the Art Students League, New York.

1899. A. T. Schwartz, born in Louisville, Ky., Jan. 20, 1867; studied at the Cincinnati Art Academy for three years, with Mr. Frank Duveneck for one year, and with Mr. H. Siddons Mowbray at the Art Students League, New York, for two years.

1902. Robert K. Ryland, born Feb. 10, 1873, at Grenada, Mississippi; studied at the National Academy of Design under Messrs. Francis C. Jones, Edgar M. Ward, George W. Maynard, and C. Y. Turner; also at the Art Students League under Messrs. Kenyon Cox, Joseph De Camp, George de Forest Brush, Charles C. Curran, and Bryson Burroughs.

1905. Paul Chalfin, born in New York City, Nov. 2, 1874; studied in the Schools of the National Academy of Design under Messrs. Will H. Low and Francis C. Jones; in Paris under Gérôme at the École des Beaux Arts and again in New York under Messrs. J. Carroll Beckwith and H. Siddons Mowbray.

1908. Frank Tolles Chamberlin, born in San Francisco, California, in 1873; studied in Hartford, Conn., with D. W. Tryon, and at the Art Students League with J. Carroll Beckwith, George de Forest Brush, and Frederic Bridgman.

1911. Frederick C. Stahr, born in New York, 1876; studied at the National Academy of Design, and in the Royal Academy of Bavaria, at Munich.

The present recipient of the scholarship, who was appointed in 1914, is Harry Ivan Stickroth, born in Toledo, Ohio, 1891; studied at the National Academy of Design.

MUSEUM MEN IN SERVICE.—Arthur C. Mace, Assistant Curator in the Egyptian Department and a member of the Egyptian Expedition since its organization in 1906, remained at home in London from the beginning of the war in August, 1914, to devote a part of his time to service as a special constable and to military training. The first of September, 1915, he enlisted in the 2d Battalion, 28th London Territorial Regiment (Artists' Rifles), in which he has since been given the grade of Sergeant, detailed as Instructor in Field Engineering in a training camp for officers.

Hugh G. Evelyn-White, a member of the Egyptian Expedition since 1909, enlisted in September, 1914, in the Public Schools Battalion, Royal Fusiliers. Forced to take his discharge because of his health in December of that year, he returned to Egypt to resume, on behalf of the Museum, the excavations at the Palace of Amenhotep III which he described in the BULLETIN of December, 1915. On his return to England he volunteered again and in November, 1915, was gazetted Second Lieutenant in the 3d Battalion, 6th Lancashire Fusiliers.

Dr. W. R. Valentiner shortly after Christmas was transferred from the front in the Vosges region, where he had been for more than a year, to the War Office in Berlin. Dr. Valentiner has been promoted several times since he entered the army as a volunteer private, and has been decorated twice for bravery.

FRANCIS L. LELAND

On March 28, Francis L. Leland, a Trustee of the Museum since 1912, died. Mr. Leland was also a Benefactor of the Museum, declared such in 1912, in recognition of his gift of 1,200 shares of the New York County National Bank, the largest gift of money ever made to the Museum by an individual during his lifetime. At the next meeting of the Board of Trustees, memorial resolutions will be passed and published in a subsequent issue of the BULLETIN.
